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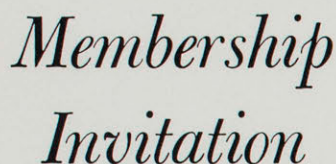
LOS ANGELES COUNTY MUSEUM/VOLUME 2 • NUMBER 3

A CONCORD STAGE

DEDICATION OF VERTEBRATE PALEONTOLOGY LABORATORY • AN INTERVIEW WITH KEN GOOD

BUGS, BEASTS AND ASHES • THE SOUNDS OF ADVENTURE • PACIFIC ISLAND ARTIFACTS • SPOTLIGHT • BOOK REVIEW



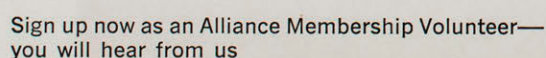


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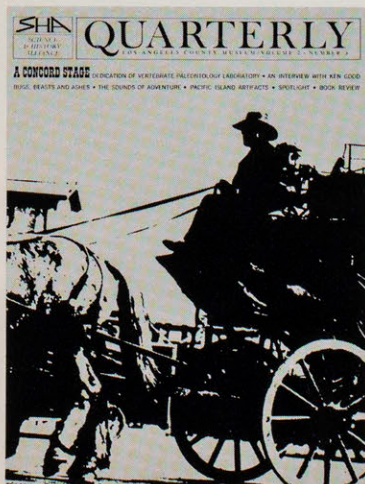
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The Los Angeles County Museum QUARTERLY is published for the SCIENCE AND HISTORY ALLIANCE. Staff this issue: Lucille Libow (editor), Harry Pack, Jesse Perez (art editors), Susan E. Barrett, Elizabeth S. Hunt, Eleanor B. Lehner (assistant editors). QUARTERLY Committee: Theodore Downs, Herbert Friedmann, Ruth I. Mahood, Gretchen Sibley, Fred S. Truxal, Robert Weinstein. (Museum Photographer) Armando Solis, (Museum Illustrator) Mary Butler.

This is the story of a coach; a Concord stagecoach, to be exact. I'm not sure where the story begins: perhaps in 1926, when Captain William Banning lent it to the Los Angeles County Museum. He said then that it was "about 75 years old and was brought around the Horn to be used by my father's competitor, John J. Tomlinson on the San Pedro, Los Angeles to San Bernardino run." Or, perhaps, it began in the summer of 1962 when the slow process of restoration was begun so that this coach might more properly take its place in the Museum's newly refurbished California Hall.

To an historian, however, the story of any coach is bound inexorably with the people who rode in it, the roads it traveled and its general effect on technology. For example, here are some comments from passengers. Mark Twain, in *Roughing It*, aptly characterized the swinging and swaying motion of a Concord coach as that of a "cradle on wheels." Perhaps even kinder words were written by a British traveler, J. D. Borthwick "... the mere fact of such rapid locomotion formed only a small part of the pleasure of our journey. ... The atmosphere was so soft and balmy that it was a positive enjoyment to feel it brushing over one's face like the finest floss silk." But comments were not always so favorable, since passenger comfort depended as much on the condition of the roads as on

the coach. In 1859, Horace Greeley, noted editor of the *New York Tribune*, followed his own advice: "Go West, Young Man." In his *An Overland Journey*, Greeley's comment on arriving by stage at Placerville was "... I cannot conscientiously recommend the route I have traveled to summer tourists in quest of pleasure, but it is a balm for many bruises to know that I am at last in California."

A century earlier, in 1749, an English author, John Shapleigh, pointed out the difficulties of holding negligent surveyors responsible for their actions. He made his point especially emphatic with



CONCORD ON STAGE

Russell E. Belous
*Associate Curator
History Division*

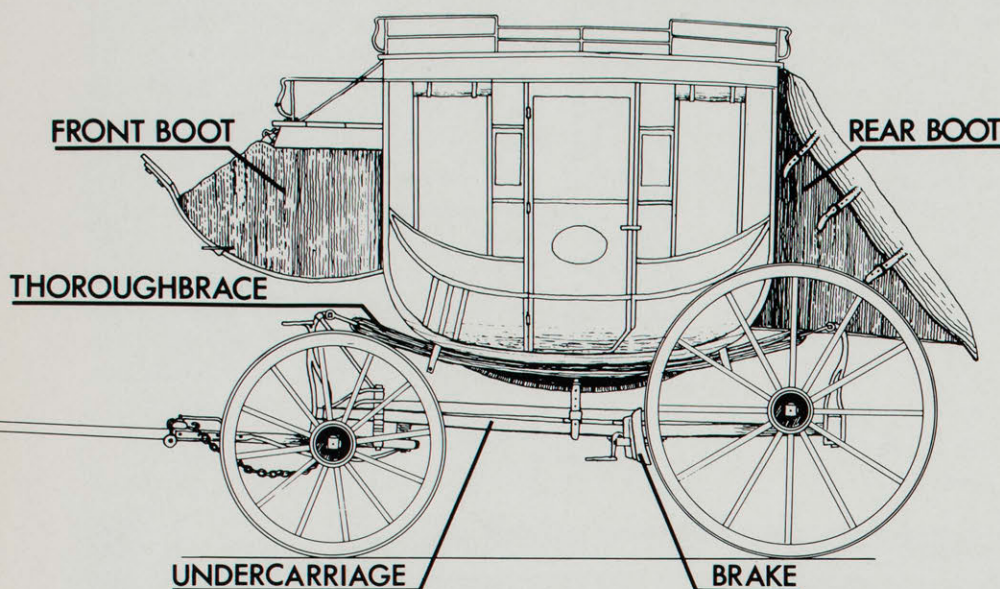
a cartoon showing a sailor with a wooden leg beside a stagecoach. Asked whether he wants a lift, he replies: "No, I am in a hurry!" Another traveler spoke of the "infernal Wigan road." It wasn't until the 1830's that English coaches could average 9-10 miles per hour; and it is curious to read of protests against the speed of the coaches—that traveling had become as dangerous as ever owing to the loads piled on the vehicles, and that the improved roads offered a temptation to fast driving!

While the British coachman thus could express his individualism in an occasional burst of speed, his American counterpart expressed *his* individualism by venturing into the wilderness in search



Museum's Concord stagecoach in San Pedro, 1925, a year before it was lent to the Museum by Captain Banning

A CONCORD STAGE



Sketch of Concord Stage

CONCORD OVERLAND COACH 1850s-60s

of a new home. Soon the pioneer was asking the government for help in solving problems of migration and transportation. Local groups constantly besieged Congress with requests for roads; in the process, localism was broken down, and a great desire to expand national power soon permeated most western communities.

In 1856, the senator from California, John B. Weller, announced to his colleagues of the 34th Congress: "California when she speaks, desires to be heard." He had delivered to the Senate a resolution of the California legislature, and a petition signed by 75,000 of his constituents, asking for federal construction of a wagon road connecting California with the Mississippi Valley. The *Sacramento Daily Union* joined the plea: "From the West we must obtain our permanent agricultural population, and in order to give them a chance to come with their wives and children, and their household goods . . . a good emigrant road must be built. . . . The accomplishment of this national object the people of this state have a right to demand Congress." While \$200,000 was finally appropriated for the construction of a wagon road from El Paso to Fort Yuma, Califor-

nians were not only indignant at the small amount allotted, but expressed fears also that construction of a Pacific railroad would be further delayed.

In the midst of topographical explorations, wagon-road reconnaissances and railroad surveys, the scientific community began to express interest in a systematic examination of the West. The precedent, of course, had been set much earlier by the Lewis and Clark expedition in the first decade of the 19th century. Now geologists, botanists, zoologists, artists, ethnographers and historians vied with each other to secure attachment to a western command as compilers of data for the natural and social sciences.

And so the vital needs of transportation in an expanding nation of the 19th century required an interdependence of government, business, education and, especially technology. Good roads, for example, were not the only necessity for the development of the automobile—the early auto chassis was taken directly from the wagon and coach undercarriage.

If Californians obtained roads, what would they use on them? It is interesting to note that the type of wheeled vehicle

used in California before the American conquest differed little from its ancestors invented not far from the Tigris-Euphrates Valley nearly 5,000 years before. The *carreta*, a two-wheeled cart, was probably the only wheeled vehicle in use here prior to the gold rush. Its top speed was scarcely more than a fast walk. The Museum's California Hall has one of the few remaining original *carretas* in the United States; and to many visitors of this gallery it seems ironic that the other wheeled vehicle is the Concord coach. Seemingly centuries apart in style and construction they were in use at the same time; the first stagecoaches were used in California in the autumn of 1849 and continued in use here until the first two decades of the 1900's.

With this in mind, then, and considering the broader issues of transportation outlined above, the Concord took on added significance as the Hall neared completion last fall. Not that the coach had been neglected since it arrived at the Museum in 1926—it had, in fact, been one of the most asked for objects by visitors. However, although it had successfully withstood the onslaught of thousands of inquiring hands (and some insects), its general condition was poor. The leather parts had dried and cracked. What little paint remained was obviously not original. A gaping hole on its right side, while allowing children to imagine that it was an old wound suffered in battle, was slowly being enlarged. Several of the leather thorough-braces were broken and the coach had begun to tilt severely to one side. We had a choice of either patching it up or restoring it to its original condition—and neither choice would be an easy one.

Webster defines *restore* as "to give back, to return, or, more specifically to repair and alter into nearly or quite the original form." Simple as this definition is, a decision as to whether or not to restore historical materials is perhaps one of the most difficult to make. Each item must be individually considered with regard to its overall worth to the Museum's program: research, collections and exhibitions. For example, the revolver of the former sheriff of San Bernardino shows extensive wear on the end of the barrel. To restore it would destroy the valuable evidence that he spent considerable time in the saddle with his holster and revolver rubbing against it.

Another weapon, hardly recognizable through its rust, has not even been cleaned. Used by an early Los Angeles pioneer for most of his life, it shows not only the nature of extensive alterations, but also the effects of nearly fifty years of burial (it was hidden when the Americans came to Los Angeles in 1846). So the importance of an artifact is not only in *who* owned it, but in *how* it was used and in what manner the physical environment effected it.

The question of knowledgeable restorers, funds and time also arose. The six months remaining before the scheduled opening of the gallery would allow enough time for completion of the job if it were undertaken. The former Museum Association (now Alliance) provided money for necessary outside contractual work. For perhaps the most difficult work, Mr. Henry Wylde, Chief of Exhibitions, would assign two of his staff: Jack Dixon and R. C. Totten. We were thus assured that the job could be completed. Now, should we proceed? Once started, there was no turning back!

Although no official poll was taken, it would be my guess that nearly everyone in the Museum had something to "contribute" to the answering of this question! The only precedent on which to base a decision was the fact that one other coach had been successfully restored in recent years in San Diego. Early in the summer of 1962 we decided in favor of restoration. Our decision was based not only on the fact that the coach could not be successfully "patched," but also that its present condition reflected only the latter years of its life—when it had decayed slowly under a tree before its rescue by Banning. Since the coach was on loan, the Banning family generously gave its permission for the restoration and the coach became a gift to the Museum.

The first step was to strip it down to the basic structure, carefully noting the position of each part. At this point further decisions had to be made: was the piece an original part, and if so, could it be used again. Original photographs, sketches and descriptions were carefully checked. Surprisingly there was little published information available. As each part was replaced or repaired, it was carefully marked with the date and name of restorer; with minor exceptions the restoration of wooden sections was con-

finied to the interior.

The second step involved the upholstery and exterior leather. Since the only original part remaining was part of the boot, all of the rest had to be replaced. The problem here was to use material which would show some use. Again, using original descriptions, Mr. Paul Denison (who had restored several of the Museum's antique automobiles) was able to locate the necessary cloth and leather. Since his shop was some miles from the Museum, it was then a question of making material to fit a frame for which he had only measurements!

While this was being completed, the next, and perhaps most critical part of the restoration began—the painting of the coach. Should all or only a part of the original weathered surface remain? There wasn't much left on the body—only several coats were visible—and these were probably not original. But in several places on the running gear (undercarriage) sixteen coats were uncovered! The final coat was a tarnished gold, obviously put on over a number of original yellow coats. After several attempts at filling and patching, we made the decision to strip off *all* paint down to the raw wood. Several commercial paint removers were tried without much success and, in the end, Jack Dixon spent many long, weary hours with a hammer, file and pick.

Although we had hesitated to take this kind of drastic action, it not only worked well but it uncovered information which we had not anticipated. For, as the layers of paint were removed from the metal parts, several names and numbers appeared. On the front and rear axles: "Downing and Sons, Concord N.H.;" and "W. S. Tittle," "A. Chute," "J. G. Chesley" and the number "108" in several places. To my knowledge, this was the first reported evidence of *any* names having been so stamped on a Concord coach—but perhaps this was the first time that all paint had ever been removed. In addition, as the wood was sanded, four barely visible words appeared on the left side over the door: "Southern Hotel—San Bernardino."

After this, the rest of the work seemed anticlimactic, but a good deal remained to be done. Three primer coats were put on the body and one on the undercarriage. A number of tests were made to determine the proper shades of yellow

and red for the finish coat. The elaborate scrolls and striping was begun by Mr. Totten as Jack Dixon painted the door panels: one receiving a landscape, the other a seascape. All of the parts were then returned to their original position and—quite suddenly—it was, again, a Concord coach!

The restoration is, then, with several minor exceptions, complete; and, judging from the reception, very satisfactory. However, for the historian, the advanced collector and transportation "buff," perhaps the *real* story has just begun. We have discussed coaching in general but what about *our* particular coach: when was it made and by whom; who used it, and for what reason?

When Captain William Banning lent the coach to the Museum in 1926, he said that "it is a Concord thoroughbrace coach made by Abbot and Company in 1850 and was brought to California around the Horn. It was a part of the equipment of the J. J. Tomlinson Company, the Banning Company's bitter competitor for control of the coaching business from San Pedro to Los Angeles and San Bernardino." Until recently nothing was known of what happened to this Tomlinson coach after his death in 1867—except that Banning had "rescued it" prior to 1926. Last year, as we questioned a number of early Los Angeles residents, one, now in his 80's, told me that he first saw our coach at the Brazelton Livery Stables in 1889. It was then being used to deliver the United States mail from Colton to Arrowhead



Captain William Banning, ca 1920

Hot Springs. He remembers that "the coach was sold to William Banning in 1902 or 1903 and was subsequently used on Santa Catalina Island."

Charles F. Holder, who, in 1910, wrote of the Channel Islands described "... the most remarkable stage road in the world, extending from Avalon up into the Cabrillo Mountains, across the island, and down almost its entire length to the Isthmus, and five miles beyond the north island." Captain Banning was then probably the finest amateur six-in-hand driver in the United States and Holder tells of his first coach ride down the mountain road with Banning: "It was as near an aeroplane as anything could be, and I think we made the run down in about eighteen minutes."

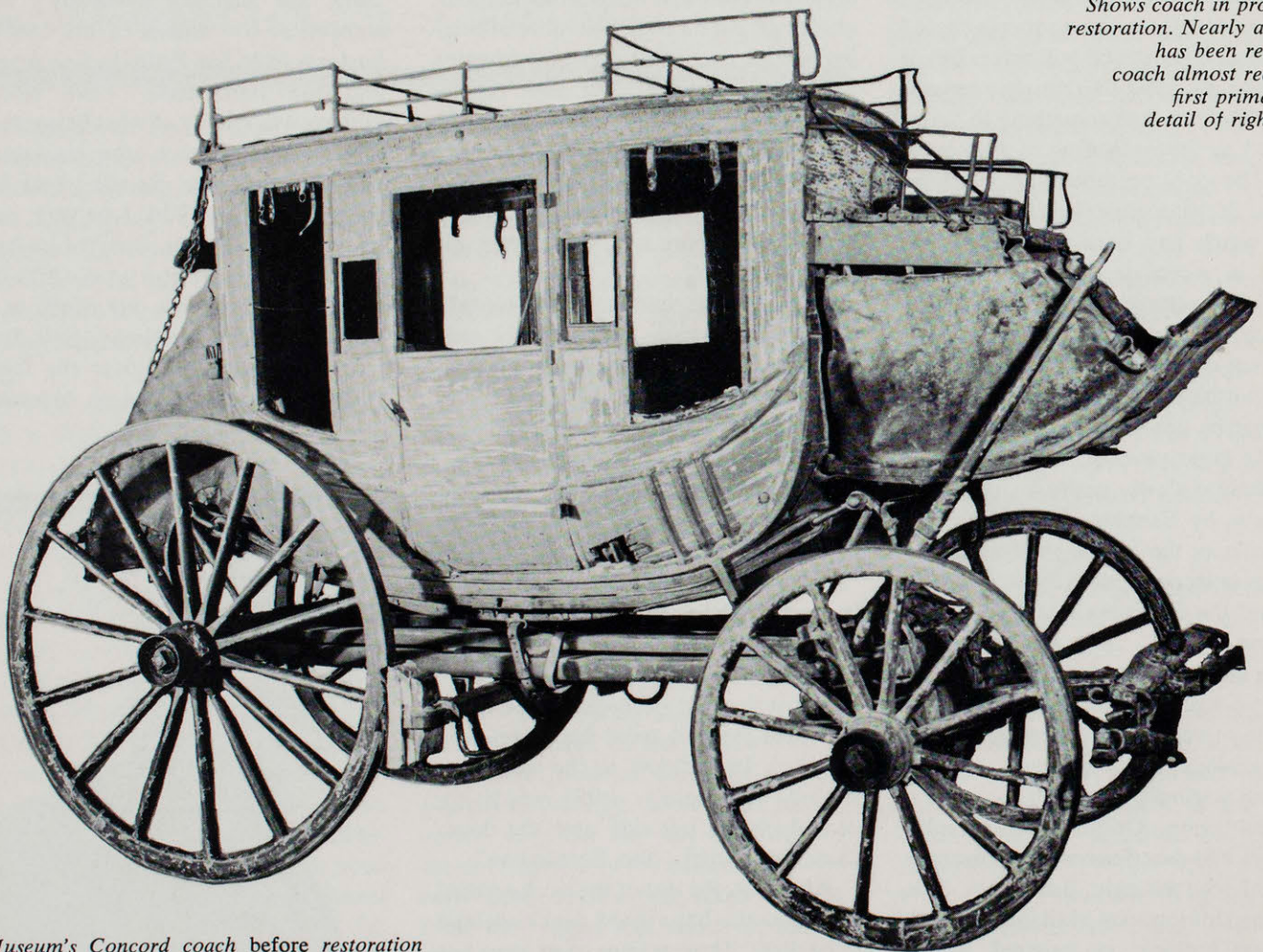
We had, then, a general idea of when and how the coach was used. Since we had found a number and several names in the process of restoration, could we now be more exact?

The Abbot, Downing Company records at the New Hampshire Historical Society, while not complete, provided some information. Coach #108 was ordered by Mr. Edward Hen of New York, December, 1865. There was no reference to W. S. Tittle or A. Chute, although the 1864 Concord directory indicated that J. G. Chesley was a coach body builder for Abbot and Downing; there was no reference of sale of a coach to Tomlinson or to the Wilmington-San Bernardino Line. Abbot and Downing were partners in the coach business from 1828 until 1847, when the partnership was dissolved. Mr. Downing took his sons into a new firm which competed with Abbot until 1865, when they consolidated under the name of Abbot, Downing and Co. In this respect, it is interesting to note that the name "Downing and Sons" is stamped on the axles of our coach. This would indicate that the coach was made prior to 1865; however,

the records say otherwise. There were, undoubtedly, a number of parts to be used up after the consolidation in 1865 and this coach must have been one of the first made under the new partnership. It would thus appear that the coach may have arrived in California too late to have been used by the Tomlinson Line; perhaps it had been resold by Mr. Hen directly to the Brazelton Stables instead.

But, as is common to historical research, such questions are seldom so neatly resolved. We know, for example, that Phineas Banning was owner and operator of the Union Wagon Factory which, by 1857, was operating at capacity. Here work of all descriptions, from the lightest trotting sulky up to the heaviest 12-team wagon, was completed. A news article of this date said: "There is at present being manufactured in this establishment an entirely new stage coach, Concord swelled body, and the first that was ever manufactured on the

Shows coach in process of restoration. Nearly all paint has been removed; coach almost ready for first primer coat; detail of right door.



Museum's Concord coach before restoration

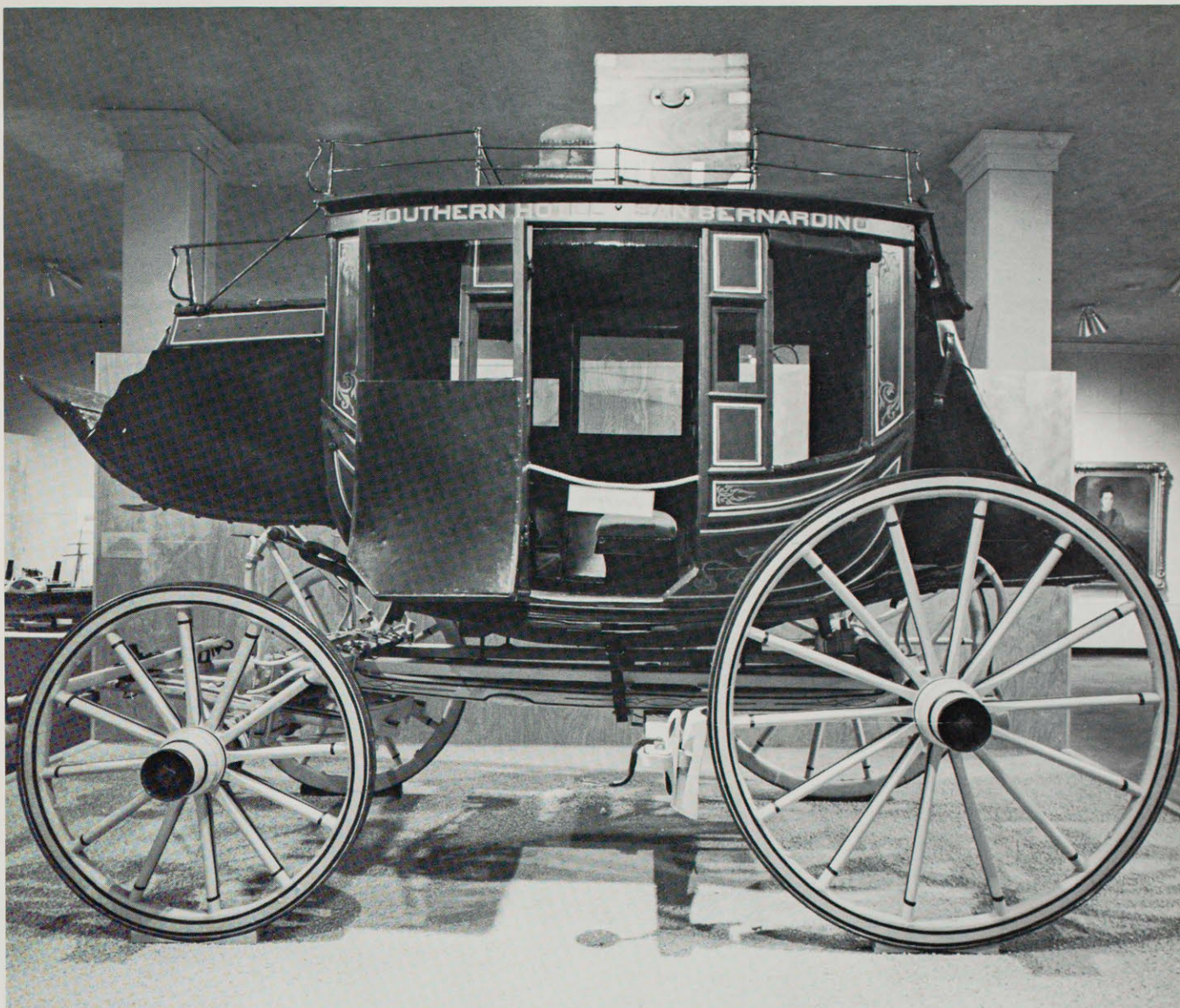


Shows coach in process of restoration. Nearly all paint has been removed; coach almost ready for first primer coat; front and rear boot removed; shows Jack Dixon removing paint from right rear wheel.



Coach body has two coats of white primer and one coat of red. One wheel has first white primer coat.





Restoration of coach completed. Shows coach in California Hall

Pacific Coast." Is it possible that only the metal coach parts were shipped from the Concord factory with the wooden body to be made locally? If so, it would be an early example of a regional fabrication plant, similar to that of the operation of the modern automobile industry. This question can be answered only by a careful review of the extant records of both companies.

There was, finally, one more lead: the words "Southern Hotel—San Bernardino." Since they appeared to be contemporaneous with the first painting of the coach body, not only could the date be established but also where it was used. However, a search of local directories for

some indication of the Southern Hotel revealed little. During the period 1860-1890, there was no such hotel in San Pedro, Wilmington, Los Angeles or San Bernardino. At this point, the only conclusion to be drawn is that these words were added at a much later date, possibly during the 20th century.

While some additional research thus remains to be done, the Concord coach in the California Hall is, once again, a reality. Although the "horseless carriage" crowded the horse-drawn vehicles from the roads until the motion picture brought them forth to run once more, the stagecoach was, and perhaps will always remain, the queen of the road.

Broadside: Advertisement
of The San Antonio
and San Diego
Mail Line, ca. 1850's

OVERLAND TO THE PACIFIC.



The San Antonio and San Diego Mail-Line.

This Line, which has been in successful operation since July, 1857, is ticketing PASSENGERS through to San Diego and San Francisco, and also to all intermediate stations. Passengers and Express matter forwarded in NEW COACHES, drawn by six mules, over the entire length of our Line, excepting the Colorado Desert of one hundred miles, which we cross on mule-back. Passengers are guaranteed in their tickets to ride in Coaches, excepting the one hundred miles above stated.

Passengers ticketed through, from NEW-ORLEANS, to the following points, via SAN ANTONIO:

To Fort Clark.....Fare, \$52.	To Fort Bliss.....Fare, \$100.
" Hudson....." 80.	" La Mesilla....." 105.
" Fort Lancaster, " 70.	" Fort Fillmore....." 105.
" Davis....." 90.	" Tucson....." 135.
" Quitman....." 100.	" Fort Yuma....." 182.
" Birchville....." 100.	" San Diego....." 190.
" San Elizario....." 100.	" Los Angeles....." 190.
" El Paso....." 100.	" San Francisco....." 200.

The Coaches of our Line leave semi-monthly from each end, on the 5th and 26th of each month, at 8 o'clock A.M.
An escort escort travels through the Indian country with each mail train, for the protection of the mails and passengers.

Dedication OF

VERTEBRATE PALEONTOLOGY LABORATORY NOV. 6, 1963

Remarks by KENNETH HAHN, Los Angeles County Supervisor, Second District

We are assembled here to dedicate and to open officially a great cultural, research facility, which will add to the constantly growing prestige of Los Angeles as one of the great centers of enlightenment of our nation and of the world.

This particular facility has to do with paleontology, the study of fossil animals and plants, the former denizens of the world we now inhabit. Ever since the founding of this Museum the study of paleontology has been one of its most actively cultivated programs, and the success of these studies has made the

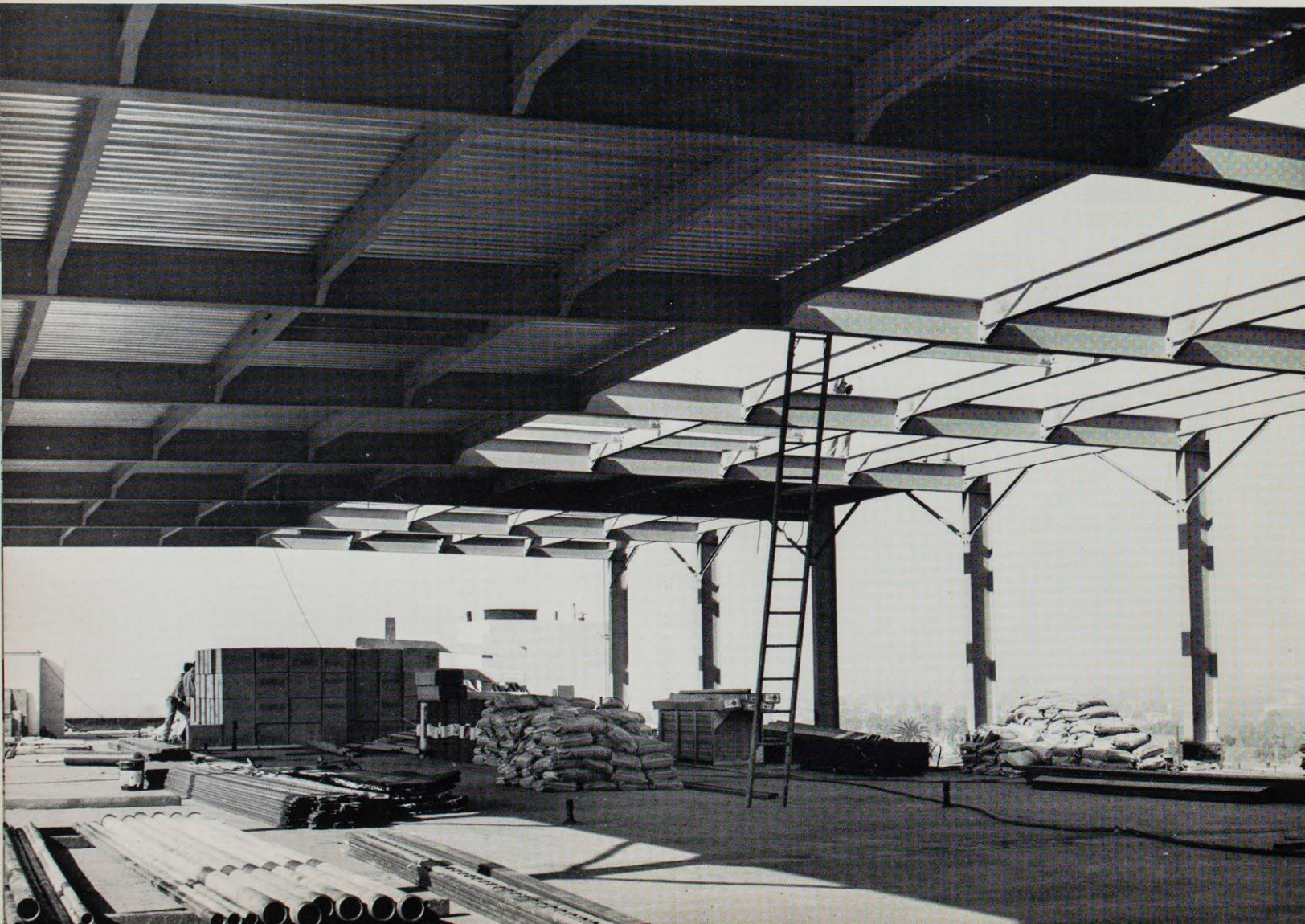
Los Angeles County Museum known and respected throughout the civilized world. The collections gathered together here are among the largest and most important in the country, and in the special area of Pleistocene (ice age) materials of western United States, they are unsurpassed anywhere in the world.

This vast, and growing collection, for the proper care and study of which this new facility is today being dedicated, began with the great gift half a century ago of the superb and still most important collection of fossils from the tar pits of Rancho La Brea, presented to the Mu-

seum in 1913 by Captain G. Allan Hancock. This gift not only inaugurated the scientific work of the Museum but has remained a seemingly endless source of fruitful investigation to the present day.

A decade or so ago the great collection of fossil animals amassed at the California Institute of Technology, largely by the late Dr. Chester Stock, was acquired by the County and added to the holdings of this Museum, enormously enhancing and extending the coverage of the total collections in geographic area, in geologic time, and in biologic completeness. This great addition was

"Skeleton" of the new addition in early stages of construction.



made possible, largely at the urging and by the devoted efforts of William J. Sheffler, long time Secretary of the Museum's Board of Governors, who convinced the County to keep this immensely valuable collection from being divided and disseminated among museums in other parts of the country. Other smaller collections have come here in a continuing stream of accessions, each supplementing what was already here. Not only does this Museum have a great and world-famous collection, but in the last year it has been enabled to increase its staff of experts more nearly in proportion to the size of its holdings.

Three major efforts have combined to produce the culmination we witness today: the original gift and impetus from Captain Hancock, the subsequent growth, so importantly abetted by Mr. Sheffler; and the present facility made possible by the National Science Foundation together with the County of Los Angeles.

It is a pleasure at this time to recognize these great friends of the Museum and to thank them publicly for what they have brought into existence for the benefit of present and future generations.

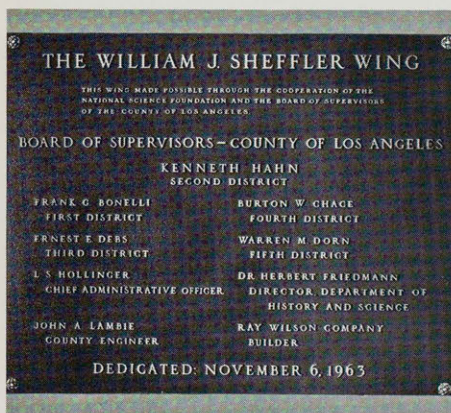
First, it is my privilege to present to Captain Hancock's representative this special scroll commemorating his gift of

fifty years ago. It is a gift that literally has grown with use. One might have thought that fossil bones were dead and static things, but in the hands of alert and competent scholars they have turned out to be the bearers of much that is new and stimulating in scientific circles, and in men's understanding of the life of the past.

Secondly, it is my pleasure to announce that in appreciation of the many years of devoted interest in the growth and welfare of the Museum, and particularly in the advancement of its program in paleontology, shown by Mr. William J. Sheffler, the Board of Supervisors has officially named this new facility the William J. Sheffler Wing. It is hoped that this may give permanent recognition to a long record of service to the interests of the Museum by the present Secretary of its Board of Governors and Chairman of its Science Committee.

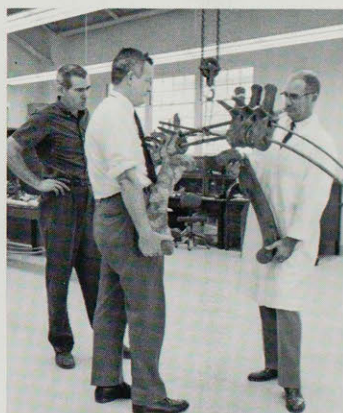
Thirdly, I wish to acknowledge our indebtedness to the National Science Foundation for their generous contribution of \$130,000 toward the cost of this facility. The present emphasis on all aspects of science in our national outlook has both brought into being, and has been made possible by, an expanded federal sponsorship of research. Of all the federal agencies engaged in carrying

out and expediting our national interest in science, the one with the broadest, least circumscribed approach, the most inclusive coverage, and the most liberal interpretation of man's many faceted search for knowledge is the National Science Foundation. Essential as were the funds they donated for the realization of this long planned laboratory, their carefully considered appraisal and their approval of the Museum's scientific and philosophical program in this special field of paleontology, that formed the basis of their decision to support its plans, was and is a source of equal gratification to the staff that will now prove, by its use, the value of the new facility now officially opened.



◆ (1)

◆ (2)



◆ (3)



◆ (4)

PHOTO BY LOS ANGELES TIMES



PHOTO BY LOS ANGELES HERALD-EXAMINER

◆ (5)



1. Plaque installed in new wing. 2. Museum Board Members and invited guests at dedication of the William J. Sheffler wing. 3. Preparing for assembly of "Allosaur" dinosaur skeleton. From left, L. C. Bessom, S. P. Applegate and J. R. Macdonald. 4. Dr. Theodore Downs, Chief Curator of Earth Sciences (left) discussing fossil horses with Mr. Sheffler. 5. Mr. William J. Sheffler (left) and Supervisor Kenneth Hahn inspecting a mounted skeleton of Panthera or Great Lion from the La Brea pits.

An Interview with Ken Good *by Katherine Fenney*



"I put things in boxes," Ken Good said. "Would you like to see some of the units?"

I said that I would and soon found out that Ken's statement about putting things in boxes was a most modest understatement to cover his fine work for the Education Division. I was downstairs in the Museum visiting the Education Division's Lending Service. This is an activity of the Museum that not everyone knows about. The Lending Service has twenty units which are loaned, for a small fee, to County school districts requesting them. Each unit contains a selection of materials for the study of history, science and art. There are also individual items which can be taken out by artists, lecturers and teachers whose school districts are not under the County plan.

I followed Ken Good, the Education Division's very efficient preparator, into a large storage work room with neat rows of tables containing glass fronted boxes of hundreds of different things. There was a coyote cowering under the first table and a great horned owl looking down from a cupboard. There were branding irons and butterflies, gopher snakes and spurs, candle molds and sisal doilies, Ecuadorian ear pendants and powder horns, bones from the La Brea tar pits and a picture of "The Little Cavalier." There was a section of table with wonderful miniature historical figures

authentically dressed in Puritan and Victorian costumes all ready to be boxed and labeled by Ken. Everywhere I looked there was something different and interesting to see. I noticed that in spite of the conglomeration of things, there seemed to be an overall neatness and order to the room.

Ken picked up a case containing a wood rat which he had mounted with a picture in the background. The picture depicted the wood rat's preferred surroundings. It was an artistically conceived little case.

"We don't usually do them this way any more," Ken said, "Because the picture background detracts from the wood rat and the wood rat is what the children are supposed to be looking at. We try to mount the animals and artifacts inside the boxes securely and simply and include a written description pasted in the case."

"Do you write the descriptions yourself?" I asked.

"No, the experts in the Education Division do."

"Some of the things are not in boxes," I said. "Why is that?"

Ken picked up a piece of buffalo hide. "Children like to touch things. Whenever we have something that can take rough handling, we don't box it. We have exact

replicas of Egyptian carvings and things which the children love to run their fingers over. At one time we used to send almost everything out unboxed, even birds. We discovered that this was a mistake."

As Preparator, Ken repairs and reconstructs exhibits during the summer after the units come back from the schools.

"You wouldn't believe that a La Brea fossil bone anchored in a case with a heavy metal wire would possibly come loose but it can and does. I don't know how it happens, but it does, every time."

Ken showed me a small box with the life cycle of a black widow spider done in pictures, models and text. He had designed and assembled the whole thing.

"I'd like to see a trap door spider," I said.

"This unit has a mud dauber wasp so it doesn't have a trap door spider. Each unit is a little different. I'm sorry that we don't have a trap door spider in right now."

I thought that I wouldn't wait for the trap door spiders to come back because it was getting near the lunch hour and I just had time left to ask Ken how he happened to be doing the kind of work he was doing.

"I was a guard at the Museum and one day I heard that the position of Prepa-

The Beginning of an Idea



rator for the Educational Division was open so I asked for it. I had to take a civil service examination of course."

"Had you done anything like this before?" I asked.

"Yes, I had done some museum work in San Francisco and I did some store window display work here in Los Angeles. I've always liked to work on fine materials such as we have here."

Ken Good is the kind of quiet man who doesn't like to talk about himself, just about his work.

I asked Mrs. Dorothy Weatherhead, Museum Education Advisor in charge of the Lending Service, about Ken.

"Ken is my assistant," she said. "But besides that, he's the mainstay of everybody else in the Lending Service. He designs and prepares the mounting of maps as well as preparing the animal and historical material."

Miss Gretchen Sibley, Museum Instructor in Science with whom Ken has worked closely for years, had this to say about him, "The very idea of power tools

makes Ken shudder. He loves good hand-work and can make anything with a pen knife, a paint brush and a glue pot. He has a remarkable sense of order. In his home and in the work room everything has its place or else Ken gets rid of it." This last statement accounts for the neatness of the large museum work room.

Miss Sibley went on to say that Ken is a man known by his work, the only thing he is apt to talk about, except perhaps camping sites.

When Miss Sibley and Mrs. Weatherhead recently returned from a South Pacific tour, Ken was eager to exchange views with them concerning native hand-crafts and they discovered that he had been in the Quartermaster Corps during World War II and had spent quite a bit of time in New Guinea and Australia.

"Ken is never hurried," Miss Sibley said, "And keeps no schedule because he has an exceptionally fine memory as to when each job is needed. He enjoys his work in the Museum because he senses that what he does brings pleasure to peo-

ple. It is typical of him that, in an office full of women, he is always the one to do decorations and original designs for the Education Division's Christmas party."

I decided to call Mr. Russell Smith, the Chief of the Education Division, to round out the picture.

"We have come to depend on Ken's sensitivity in an educational way," he said. "Ken has a good sense of balance. He knows what to put in and what to leave out. He is also a very talented craftsman as you must have noticed!"

"I'm afraid I forgot to ask Ken what he does for recreation," I said. "Do you know how he spends his time off?"

"Well, he talks a good camping trip," Mr. Smith said, "But actually, I don't think he camps much. He loves to build campers and outfit them. After he gets one all finished and ready to go, someone usually buys it from him and he starts on another one. He loves doing things like that, you know."

I said I knew.

The Hands of a Craftsman

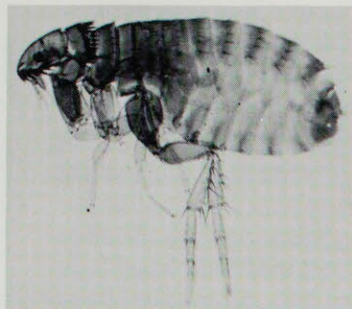


Bugs, Beasts & Ashes

Searching for
beasts and their
bugs in
Costa Rica

by

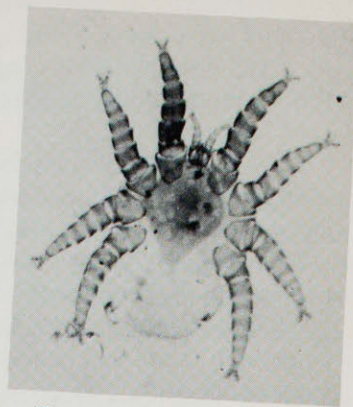
C. L. HOGUE &
R. S. CASEBEER



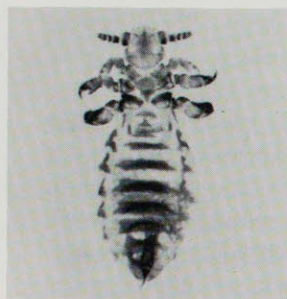
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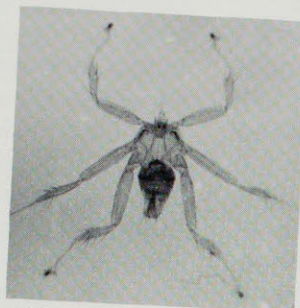
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(5)



(4)



(3)



6

Representatives of the kinds of ectoparasites found on Costa Rican mammals: (3) a bat-tick fly, (1) a flea, (4) a sucking louse, and (5) a bat mite, (2) a tick.

*⁶The Tamandua (*Tamandua tetradactyla*), an arboreal "ant eater," uses its long sticky tongue to catch termites from nests it has broken open with its heavy, sharp claws.*



The multiform landscape of Costa Rica contains a strange assemblage of animals which in turn hosts an even odder assemblage of parasites. The country lies in the heart of Central America and forms a corridor through which parts of the faunas of both North and South America have filtered. Many species from both these areas meet here.

The end result is a rich concentration of animal life in a small country where fortunately, a stable and cooperative government prevails, a congenial and helpful people live, and transportation is good. These factors influenced the selection of Costa Rica as the locale for a systematic study of arthropod ectoparasites of potential medical importance and their mammalian hosts in tropical America. The study is being conducted by Drs. Fred S. Truxal, Chief Curator of Life Sciences, and Charles A. McLaughlin, Curator of Mammalogy (see *Quarterly* for spring, 1962, pages 22-23). Supported by a grant from the United States Army Medical Research and Development Command, the four year project is now in its second year.

Field work is being conducted by the grantees and various cooperating research workers. We, the authors of this article, were part of the field team in 1962-63. Mr. Casebeer spent fourteen months in Costa Rica and Dr. Hogue, three months.

The work carried us to all parts of the country, from the frigid, cloud enshrouded mountains of the Cerro de la Muerte (Mountain of Death) where a lush epiphytic vegetation of ferns, bromeliads and orchids encircle the giant oaks, through the dry dusty cattle land of Guanacaste, and on to the hot humid rain forests of the coastal lowlands of both the Pacific and Atlantic slopes. Our transportation ran the gamut from automobile, train and plane to leaky canoes and creaky oxcarts.

Activities on the Meseta Central (Central Highlands) were hampered by the ashy eruptions of Volcan Irazú, a crater at 11,000 feet elevation situated just twenty-five miles from the capital city of San José. A deep sediment of grey grit often covers the city and has so heavily precipitated on the upper north and west slopes of the mountain that most of the animal and plant life is dead.

To the present time, about twenty-five hundred specimens of mammals comprising approximately one hundred ten species have been collected. The vast majority of these are bats since they make up over half the fauna and they are easily captured. An interesting point is that most of the various feeding specializations which occur in bats are found in Costa Rica. We found fruit eaters, carnivores, insectivores, nectar feeders, fish eating bats and vampires. This last species feeds exclusively on the blood of warm blooded vertebrates which it laps from a wound made by its sharp teeth. The vampire is all too common in some areas where it causes considerable injury to domestic livestock.

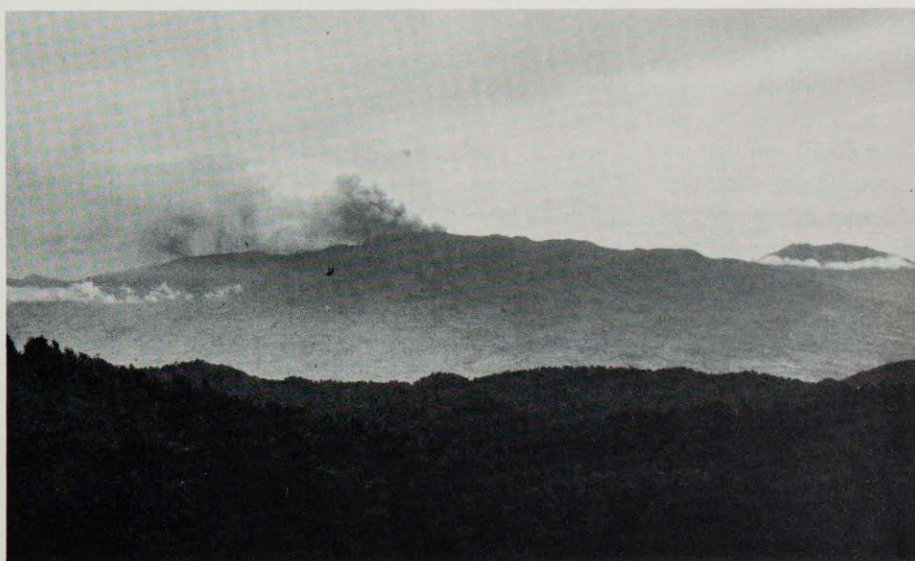
The bats carry an unbelievable array of parasites. Highly modified members of three insect orders and the Acarina (mites and ticks) live in the body hair and on the wings. This includes the bat flies which are true flies with flattened, spined bodies and enlarged hook-like claws for clinging to their active hosts. There is also to be found here a unique true bug (family Polytectidae) but it is quite rare and only one specimen has been taken so far. Most of the several types of bat mites are common and often form large populations on single bats.

By trapping, shooting and other means many additional types of mammal hosts have been obtained including mice, sloths, monkeys and ocelots. From these also, a tremendous number of parasites have been collected and the tedious task of studying them in the laboratory has begun.

Information gathered from this project will be added to the growing store of data being collected by the United States Army Research and Development Command in their fight against epidemic disease. To make more advances possible in the field of preventive medicine, work is being done, not only by the group from the Los Angeles County Museum, but by groups of scientists from museums, colleges and universities throughout the United States. There are now research parties in Mexico, Central and South America, Africa, the Middle East and Asia, all working toward the goal of better understanding of parasite-borne disease and thus aid in its eventual control.



"Nit Picking". A microscope is required to find the tiny parasites. Each specimen located is removed with fine forceps and preserved in alcohol. Here a rare white bat, *Diclidurus virgo*, receives the "treatment."



Volcan Irazu

At left: A Costa Rican bat with a remarkable profile. The False Vampire (*Vampyrus spectrum*) is a carnivore and one of the largest species of bat in the New World.

THE SOUNDS OF ADVENTURE

The Walkie-talkie guide, or more properly, the "Acoustiguide," has just arrived at the Museum, bringing with it a new excitement for the Museum visitor. Labels on exhibits have never proved to be the answer for interesting viewing; even the most inquisitive often only scan the label, and the fast-paced viewer usually ignores it. The Acoustiguide, while not supplanting the label, will give the average visitor a transcribed voice on tape imparting knowledge of objects at hand, condensed and unified.

The Acoustiguide also offers convenience. It is physically housed in a streamlined case about nine inches long and four inches wide and two inches thick, and is a self-contained portable tape playback device, weighing less than two pounds which makes for easy carrying over the shoulder by a plastic strap. An on-off lever allows the visitor to start and stop his lecture instantaneously. The Acoustiguide also contains two earphones, one for the carrier, and an extra so that a couple may enjoy the lecture together. The tape reels are easily changed for different exhibitions.

Previously annoying circumstances might have discouraged a visitor from taking another tour: if one is late for a lectured tour, continuity is lost; it's disappointing to find a huge crowd standing in front of an exhibit blocking one's view; or the crowd may be too large to hear details offered by the lecturer. The Acoustiguide eliminates all this because it brings the visitor a personal guide who begins and ends at the visitor's demand, a voice speaking slowly while reflecting an expert view of a particular subject.

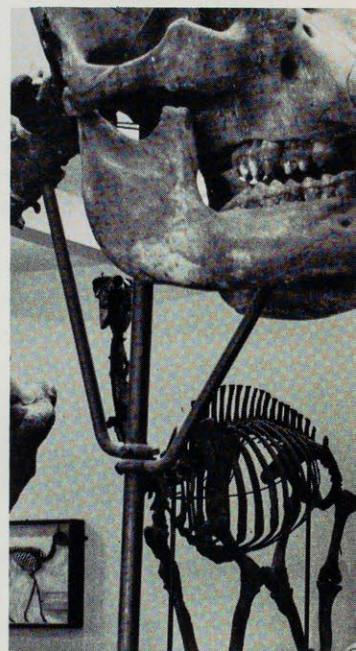
An Acoustiguide taped tour is usually forty-five minutes, which gives ample time for important details and concepts without wearing out interest appeal. If the visitor to our Museum wishes to make a tour of our science galleries, he will first pick up his Acoustiguide at the Museum entrance, paying the sum of

fifty cents for a small machine and twenty-five cents extra for one to take care of two people. This tour begins in the North American Mammal Hall on the main floor and will include the roars of lions and leopards, authentically recorded, to set the mood of the habitat groups.

Actually the first thing heard on the Acoustiguide for such a tour will be the shot that killed the giant Kodiak bear

looming up on his hind legs directly in front of the visitor. Moving along at the direction of the lecturer's voice one comes to the sea lions barking and roaring, introducing the story of the rookery with the immense bull and part of his harem gathered on the rocky coastal island.

Soon this tour carries visitors into Hancock Hall with its prehistoric animals of about fifteen thousand years



ago, and the story of this "death trap of the ages," with the equally engrossing one of the scientists' recovery, reconstruction, and interpretation of the skeletons. The visitor can also see a block of asphalt full of the ancient bones. Farther on the lecturer describes the elephant display, emphasizing the tremendous size and interesting habits of the mammoths and mastodons. One of the many high points of the Acoustiguide tour will be a view of the saber-tooth cat with its powerful body equipped with knife-like teeth, poised for attack. Scientific detective work presents the story of the only human from the pits. The tour completes the La Brea story at the exhibit of the skull of an Indian woman of five thousand years ago.



A short walk through the Mineral Hall points up the colorful green copper ore—the chrysacolla, a rare meteorite (our only display from Outer Space!) which fell on Arizona centuries ago, and a perfect hand-carved quartz crystal ball. In the same easily digested simplicity, the evidences of evolution are illustrated in the nearby Hall of Evolving Life. Stretched out on the floor is the fresh water duckbill dinosaur, and beyond is a mounted sea monster, the plesiosaur which swam along our California coast about a hundred million years ago. The Acoustiguide tour will point out how

skeletons showing close relationship will be visited.

Now the tour goes back to the North American Mammal Hall where there is the sound of a stampeding herd of bison, introducing the Prairie Schooner in 1849 on the overland trail. Next comes a trip to a much different part of our continent, the Arctic northland of Canada where the vanishing musk ox is heard as he appears in his own land. Again in warmer regions is a glimpse of the southwest desert and the coyote family with the puppies romping outside the den, two sleeping in the sun as father returns home with a freshly killed rabbit for dinner. Then finally comes a brief view of the beautiful Grand Canyon with the mule deer grazing contentedly along the great chasm's ledge. This completes the North American Mammal Hall, bringing the outdoors and its wildlife indoors via sight, sound, color and story.

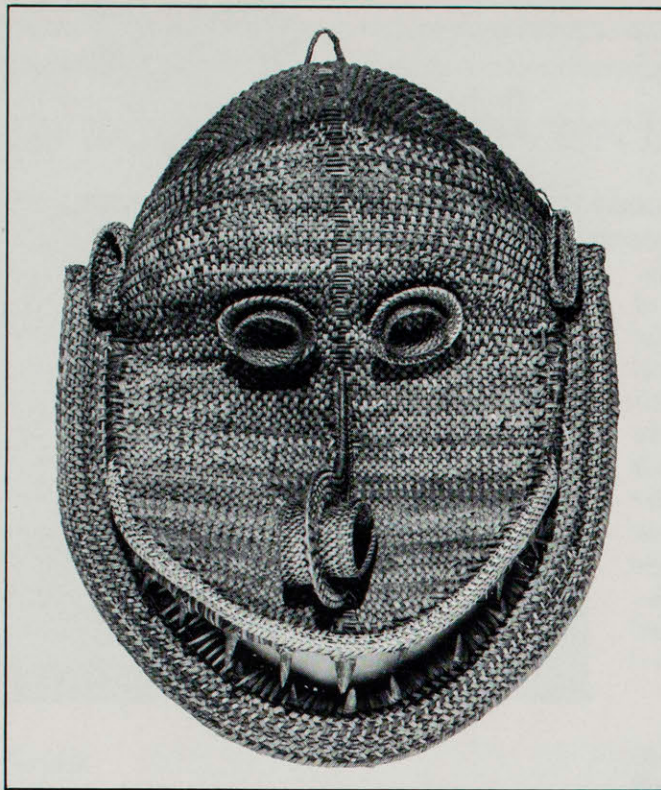
Across the Museum foyer is the African Mammal Hall where huge rhinos form a new exhibit recently collected in Africa and mounted in the Museum. Most attractive of all is the Waterhole Group which extends across the whole west end of the hall. The taped guide discusses the many species gathered

here as the waiting vultures brood above in the rocks.

No tour would be complete without a visit to the big cats! Fastest of them all is the cheetah, his long slender body stretched lazily in the grass. Suddenly a great roar erupts and there is the "King of the Beasts!" He is majestic and domestic at the same time as his family gathers around him while finishing off a zebra.

Finally this visit is complete with the sight and sound of the hippo whom the ancient Greeks called the river-horse. His voice echoes through the vast hall. A fascinating tour through millions of years of time and two continents of our many faceted world! Such an experience is available for all who visit the Museum and take advantage of the new Acoustiguide.





1

Los Angeles County Museum

PACIFIC ISLAND ARTIFACTS

In 1962, the Los Angeles County Museum was lucky to acquire a collection of over six hundred pieces of Pacific Island ethnographic material. Materials of this sort grow harder to find with each passing year as the Islanders are becoming Europeanized in their culture. Areas best represented in the Museum collection are Melanesia and Australia and there are a few pieces from Micronesia and Indonesia.

The original collector was Mr. Stephen Kellner of Sydney, Australia, who has had ethnographic interests in Pacific Island cultures for many years. The Museum was able to obtain the collection through funds allocated by the Museum Associates.

Objects on display are both utilitarian and ceremonial and there is a preponderance of wooden artifacts, most of which are weapons. Other objects are of stone, bone and shell. A great many of the articles are dramatically fashioned and painted.

Figure 1 is a large basketry ceremonial mask from Buka in the Solomon Islands. It has plant withes as wefts lashed to single rod warps to form a sort of woven basket as the structural part of the object. It is 36 inches long and has sharpened bamboo points to represent teeth.

Figure 2 is a human skull from New Georgia in the Solomon Islands, probably Roviana. Tita-nut gum was applied to this skull as a matrix for inlaying the nacreous shell pattern. The practice of head-taking was discouraged by European governments, so these heads have not been made for many years. This one probably dates in the early 1900's.

Figure 3 is a gorget (kapkap) with a thin tortoise shell figure outlined against the white background of the shell disc. The disc is 3½ inches in diameter. This object is from Santa Cruz in the Solomon Islands.

Figure 4 is a spear-thrower from New Guinea made of a length of bamboo. It

is 36¾ inches long. There is incised work at the hook and at the opposite end, a handle piece carved in the form of a squid.

Figure 5 is a carved painted and incised suspensory hook from which articles were hanged. The face combines bird and human features and has cowrie shell eyes. The hook is 31 inches long and comes from the Sepik River area of New Guinea.

Figure 6 shows two articles. On the left is a parrying shield with incised patterns filled with white pigment. The shield is 36 inches long and unusually thin. It was used to deflect club or spear thrusts and is from Victoria, southern Australia. On the right is a fluted and painted club from Bathurst Island, northern Australia. This weapon was used primarily for throwing and measures 38¾ inches long.

The Pacific Island Artifacts will form an exhibit of great interest to Museum visitors.

1 Opposite page. Basketry ceremonial "mask" woven of coarse warp and weft elements; sharpened bamboo points form the teeth. Buka, Solomon Islands.

2 Inlaid human trophy skull. Black matrix is titagum with carved nacreous shell forming the pattern. Roviana, New Georgia, Solomon Islands.

3 Chest ornament of white marine shell with thin superposed tortoise-shell cut-out figure. Santa Cruz, Solomon Islands.

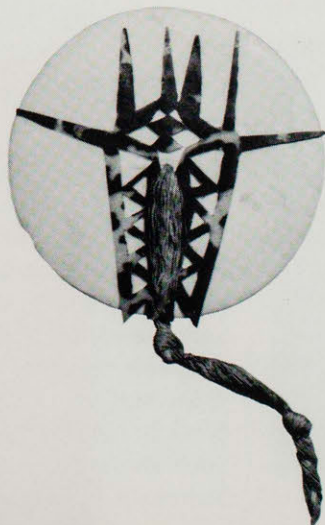
4 Spear-thrower of bamboo with carved wooden handle in form of a squid. Sepik River area of New Guinea.

5 Carved and painted suspensory hook with effigy head combining bird and human features. Sepik River area of New Guinea.

6 Parrying shield (left) with inlaid pattern in white pigment, Victoria, southern Australia. Right figure is a fluted, painted throwing stick from Bathurst Island, northern Australia.



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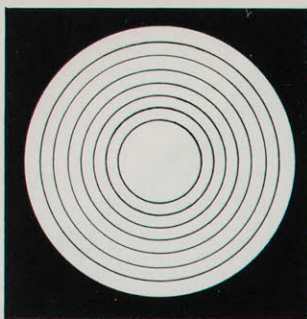


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MUSEUM SPOTLIGHT

A WELCOME LETTER

Dear Editor:

I was terrifically pleased with your recent issue with the article and pictures of early days in Los Angeles. And I am so glad that our museum recognizes the importance of collecting things that, to many people are so much "junk" collecting dust in boxes and cupboards.

I am glad, too, you have asked for donations of such small things so many people who are not rich may feel they have a stake in our museum if they can contribute a box of dusty negatives taken when Grandpa was driving a horse and buggy and got himself photographed doing it.

It gives me such a lot of pleasure to think that our museum can be helped by small, ordinary people, and not only the rich, and I am sure that when the word gets around, you will receive many donations that will be of inestimable value to all of us.

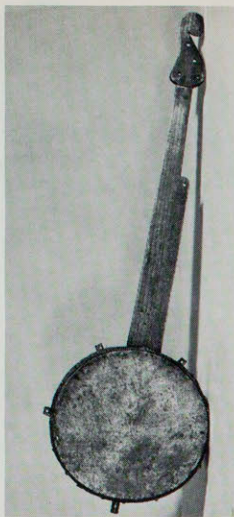
Mrs. Wm. Howard Gardenier

MEMBERS CORNER

Your response to the Science and History Alliance Travel Questionnaire has been overwhelming. Although mailed in October we are still receiving answers daily. If you have not yet returned the form may we encourage you to do so.

We are greatly indebted to Mr. P. A. Richman who has been tabulating the results. This volunteer assistance has been of tremendous value to all our members interested in future events.

The Flight Committee is now investigating offers for the Atlantic and Pacific based upon our members top priority of place, time and duration of trip. Plans are not yet complete. As soon as possible Science and History Alliance members will receive the announcement in the mail.



Joel Sweeney's Original Banjo

THE SWEENEY BANJO

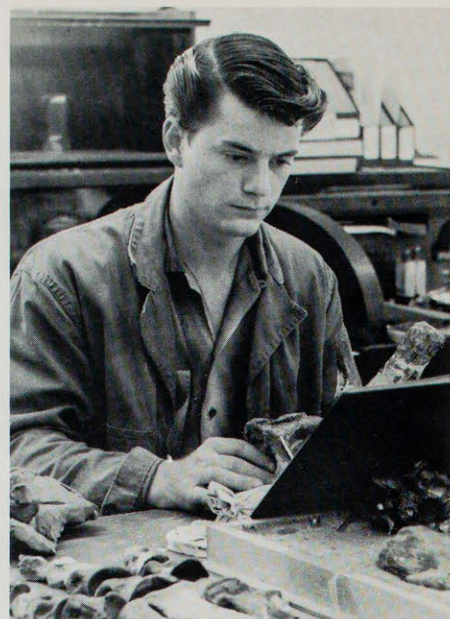
The banjo is said to be the only stringed musical instrument native to North America. In the newly refurbished Westward Movement Hall we have what is believed to be the grandfather of all banjos, one constructed by Joel Walker Sweeney in 1831.

Born in 1813, not far from Appomattox Court House, Sweeney improved the Old World four-stringed gourd shell instrument by adding a fifth or thumb string to his new invention. By the 1840's, Joel was widely recognized as the "father of American minstrelsy."

The banjo is made of a dark, reddish colored, hardwood. The head is of stained leather, fastened on with tacks. Although the strings have not remained, there is scratched in the wood the initials "J. S." Included with the banjo are original daguerreotypes of Joel Sweeney and his brothers, Dick and Sam. The latter was the "great banjo player" who rode with General J. E. B. Stuart's 2nd Virginia Cavalry.



Joel Walker Sweeney (1813-1859)



THIRD PREPARATOR APPOINTED FOR VERTEBRATE PALEONTOLOGY

As part of the expanding research program in Vertebrate Paleontology, Mr. Michael K. Hammer was appointed as the third Preparator on August 19, 1963. Born in Glendale, California in 1943 his interest and experience in paleontology and preparation work began very early. During his high school years he collected and prepared invertebrate fossils for sale to natural history supply houses and worked part time as a taxidermist.

For the past two years Mr. Hammer has been a valuable volunteer worker doing collecting and preparation in the vertebrate paleontology laboratory of the County Museum to further his training in his chosen field.

He actively pursues hobbies in spelunking, mountain climbing, and skin diving.

CONFERENCE OF WESTERN MUSEUMS

The 21st Annual Meeting of the Western Museums League was held in San Francisco October 11, 12, and 13. The program centered around current exhibition trends and techniques in new and recently refurbished museums. The following members of the County Museum staff attended: Henry A. Wylde, Shelton Applegate, George Kanakoff, John Dewar, Charles E. Miller, Roger Reimer and Ruth I. Mahood.



NEW PREPARATORS— VERTEBRATE PALEONTOLOGY

The Earth Science Division announced the appointment of Mr. Floyd O. Humeston as Preparator in Vertebrate Paleontology effective on June 1, 1963.

Mr. Humeston was born in San Diego, California, in 1930 where his parents were associated with the circus. He was transferred to the traditional crib in a trunk to begin his circus career that continued until 1954. During these years he became a wild animal trainer and developed the only clown and lion act in the world. In the off-season months he operated a taxidermy shop.

Upon settling down in 1954 a taxidermy shop became a full-time operation until he became associated with Disneyland in 1960 as resident taxidermist. During this period he worked on Saturdays at the County Museum as a volunteer in the Vertebrate Paleontology laboratory.

WESTERN HISTORY ASSOCIATION MEETING AT SALT LAKE CITY

The Western History Association held its 3rd Annual Conference in Salt Lake City this year on October 17, 18, and 19 with the purpose of drawing together all persons interested in the history of the trans-Mississippi West and its borderlands, North and South. Ray Allen Billington of the Huntington Library presided over the program which included several prominent historians from the southern California area. Ruth I. Mahood and Russell E. Belous represented the Los Angeles County Museum.



Sod House Farm Family, Nebraska, 1887

WESTWARD MOVEMENT HALL NOW OPEN

The newly refurbished Westward Movement Hall, opened to the public on October 15, 1963, is entitled "Westward the Pioneer." The periods included are: 1800-1890 with sections on the Lewis

and Clark expedition, fur trappers, gold rush, the pioneer, Indian, and transportation. It is a fascinating Hall with outstanding items, some newly acquired, including a lithograph of Colonel Crockett, sculpture by Frederic Remington, the Sweeney banjo (see adjoining *Spotlight* item), Alexander Gardner photographs, famous western firearms, and the architect's original plans for the construction of the Mormon Tabernacle at St. George, Utah. Also exhibited are letters of Charlie Russell and Horace Greeley and an oil portrait of Stephen Collins Foster, together with models, maps, newspapers and other documents of the period.



BOOK REVIEW

Dan Emmett and the Rise of Early Negro Minstrelsy, by Hans Nathan (University of Oklahoma Press: Norman; 1962; \$10.00)

A fatal seriousness has characteristically been the hallmark mood of American studies. The grandiloquent historians of the 19th century—Bancroft, Motley, Parkman—did not stoop in their all-conquering tomes. Later, less magisterial scholars began to recognize the significance of "popular" American culture, but their historical delvings, although valuable for their additions to the depository of raw fact, are too often lifeless exhumations, oblivious to the pulsating stuff of their scrutiny.

A landmark in this murky situation was the publication in the early 1930's of Constance Rourke's *Humor in America*. Broached with finesse and light-hearted reverence, the vast low ground of American entertainments and amusements proved to be accessible enough to the attentions of cultural historians, ethnologists, sociologists and even anthropologists.

To date, however, one of the really neglected areas that compose American civilization has been our traditional music. "I hear America singing," rhapsodized Whitman, but there was little historical interest shown in who sang and played what until this curious day, when, contemporaneously with a phenomenal revival of folk singing that is omnipresent in all forms of mass media, there have been some circumspect attempts to explore the origin and evolution of this American idiom. One of the very successful presentations in this genre is Hans Nathan's *Dan Emmett and the Rise of Early Negro Minstrelsy*. A commodious volume, it will be welcomed undoubtedly by musicologists, for it is liberally graced with musical examples and illustrations transcribed from forgotten playbills, sheet music and manuscripts. Of great import, also, to ethno-musicologists is Nathan's well-documented, biographical treatment of Dan Emmett, which was undertaken, as is so often the case, by fortunately locating, in the Ohio State Library, an extensive collection of that once famous minstrel's musical compositions.

But the avowed concern of the author, one that worthily justified the painstaking text was . . . "to return an indigenous, sinewy popular art to the American consciousness and tradition." It is this loftier goal that lifts the book out of the ordinary and makes the reading of it a meaningful experience.

BURT REINER
Preparator History Division

Los Angeles County Museum
Exposition Park, Los Angeles 7, California
Return Requested

